

# Dwight's Journal of Music.

WHOLE No. 974. BOSTON, SATURDAY, AUGUST 17, 1878. VOL. XXXVIII. No. 10.

## The Literature of National Music.

BY CARL ENGEL.

From the London Musical Times.)

I purpose to give some account of the books relating to National Music which have been published in different countries. Before entering upon this subject, I venture to submit to the consideration of the intelligent musician a few introductory remarks, which may perhaps be of assistance to him in his perusal of the following survey, in case he should not previously have given particular attention to National Music as a science. Indeed, there is reason to surmise that the subject is rather new to many musicians; at all events, the present essay cannot claim to "supply a long-felt want in literature." Still, whoever has obtained some insight into the rich treasures of popular songs and tunes, which have been hitherto but little explored, will probably be convinced that the study of National Music is sure to become gradually more appreciated by the earnest promoters of the art.

As regards the term National Music, it must be remembered that, taken in its widest sense, it designates any music which, being composed in the peculiar taste of the nation to which it appertains, appeals more powerfully than other music to the feelings of that nation, and is consequently pre-eminently cultivated in a certain country. In this sense Haydn, Mozart, and Beethoven may be regarded as representatives of German National Music; Rossini, Bellini, and Donizetti of Italian National Music; Auber, Boieldieu, and Herold of French National Music. However, distinguished composers have developed their style in great measure by studying the works of previous masters of different countries. The peculiar characteristics of the music of the nation are therefore more strongly exhibited in the popular songs and dance-tunes traditionally preserved by the country-people and the lower classes of society, which form the great majority of a nation. These musical conceptions, generally simple and unpretending in construction, often retain their popularity for a long period, since the views and sentiments of the uneducated or simple-minded man are less subjected to external influences than are those of the educated or ambitious man. Thus may perhaps be explained the fact that we find among the rural population in some countries tunes still sung which are known to be above a century old. True, they have been somewhat altered in the course of time. It is surprising that their alteration is not very great, considering that they have been preserved traditionally from mouth to mouth, at least only so by the country-people who own them.

Now it is with this kind of music, or with National Music in a more strict sense of the term, and not with the elaborate productions of distinguished composers, that the reader is now invited to occupy his attention. But, it may be asked, what is the advantage of carefully investigating such inartistic musical effusions? The reply is: The study of National Music is useful on account of the great originality of popular tunes. Professional musicians have many inducements to compose or perform music which they do not feel, while the untaught peasant will sing when his heart's emotions impel him to it. No wonder that his musical effusions, artless as they may be, should often be a truer expression of feelings than well-constructed productions of clever artists.

The study of National Music is useful on account of the great variety in the popular tunes. This variety is really astounding, almost every nation's music having its own peculiar stamp. Through a familiarity with the popular tunes of many countries, so very different from each other, our musical conception becomes enlarged, and we learn more clearly that the rules laid down for our guidance in art are by no means so infallible as they may appear at first sight, but that most of them can not unfrequently be disregarded with advantage.

The study of National Music is useful on account of the great beauty of many of the popular tunes. If the reader is acquainted with some of the most admired Scotch, Irish, or Welsh songs, he will probably testify to the exquisite beauty and impressiveness of the airs. He may be assured that all European nations possess such heartfelt melodies, only different in form and rhythmical expression; he will find this to be the case, if he is not deterred by their strange characteristics from familiarizing himself with them thoroughly. The characteristics are, in many instances, so greatly at variance with those which distinguish our own popular music, that an intimacy with them is only gradually obtainable. Especially the tunes, or melodious phrases, of the Arabs, Hindus, Chinese, and several other extra-European nations, appear to us on first acquaintance almost as unintelligible as a language with which we are but very slightly acquainted. Howbeit, also these nations possess beautiful airs of popular songs. Their conceptions are perhaps all the more interesting to the student, since the airs are founded on successions of intervals, or scales, different from our own scales.

Again, the study of National Music is useful in an historical point of view: because it affords us an insight into the different stages of development of the art of music in different countries. Besides, popular ballads and other compositions are not unfrequently associated with important national events, by which they were called forth, or which they promoted.

The study of National Music is also useful in ethnological researches, as it gives us an insight into the inward man, reveals the character and temperament of different races, and the degree of affinity which exists between the different human families. Perhaps it would be more correct to consider a knowledge of it desirable in the pursuit of anthropology, which treats on the natural history of man, rather than of ethnology; for the latter science is only a branch of the former, and treats on the relations of the different varieties of mankind to each other. But it may well be doubted whether National Music will ever become of essential use in these sciences; certainly it cannot compare with languages in this respect. Music is too fugitive; the construction and mode of expression of its compositions are constantly subject to modifications. At any rate, this is the case in civilized nations. Among uncivilized nations, not affected by European influence, any changes of this kind are much more gradual, and may scarcely be traceable during centuries. Besides, an exact knowledge of National Music is not sufficient for the purpose in question: an acute feeling for its beauties and various characteristics is equally requisite. But it is a rare coincidence when scientific men possess this acute feeling, which is, in fact, a musical talent, not attainable by study, though capable of development like other innate gifts. However, this ques-

tion needs no further consideration here, since it does not immediately concern the musical student.

Likewise will it suffice merely to allude to the interest which popular songs possess for the philologist, on account of the languages and the dialects exhibited in poetry of different countries and different districts of a country. Moreover, the poetry is, as is well known, often of great beauty—indeed not less so than the music; and deserves for this reason the attention of the artistic mind.

Now, should the previous statements have convinced the reflecting musician of the advantage of an acquaintance with National Music, he will perhaps be glad to know the proper sources for information, and the nearest way of access to them. Many of the printed collections of popular songs and tunes have been published in out-of-the-way places, in foreign countries, and have not become known through the usual channel of the book trade, for the obvious reason that they were only issued for the people to whom they belong, others not caring about them. It is often difficult to obtain a copy of such publications: indeed, it requires almost a lifetime to hunt up the most important ones, and to collect them together. The collector must be prepared for frequent disappointments, occasioned by the promising titles of worthless compilations, which he is tempted to order from foreign countries. Just as is the case with other literary productions, the really valuable works have generally more modest titles than those which possess comparatively but little merit.

As the following survey is intended to save the student disappointment and time, by pointing out the most important works, publications which are out of print or are otherwise not easily accessible will be noticed more fully than those which may be supposed to be known to many musicians. In order not to enlarge the survey to an inconvenient length, many publications which have no especial claim to consideration will be left unnoticed. The reader must therefore not expect to find an exhaustive list of works on the subject under discussion.

## NATIONAL SONGS.

Collections of National Songs which contain merely notation of the airs, with the words, are generally the most desirable for the musical student. In many collections a pianoforte accompaniment has been added which is foreign to the original music and which obscures its characteristics. Pianoforte arrangements of airs, in which the words have been omitted, are generally the least useful, since it is seldom possible to ascertain from them how much is genuine, and to disentangle the original air from the interspersions and ornamentations of the arranger. The popular songs of most nations are usually sung by a single voice or by a number of voices in unison; harmony is employed only in exceptional instances. When in a collection the tunes are faithfully rendered in notation, the student, by being supplied with an additional harmony, has only the disadvantage of possessing a more bulky and expensive book than he requires. Be this as it may, the pianoforte accompaniments of National Songs are often far too elaborate and anything but tasteful. If the song is to be accompanied, the harmony should, as a rule, be as unpretentious as possible; perhaps a few chords, such as the common chord, on the tonic, on the dominant and subdominant, occasionally struck and long sustained, will be found to answer the purpose best; although

the peculiar modulations prevailing in the airs of certain nations require some unusual successions of chords, if they are to be harmonized at all.

In examining the collections, the student will probably soon become convinced that National Songs are most effective without the usual attempts of professional musicians to dress them up to greater advantage. As it is, a harmonized national tune conveys not unfrequently a ludicrous impression, somewhat similar to that which might be conveyed by the sight of a peasant, attired in a fashionable evening dress, behaving awkwardly in a drawing-room party.

A published collection of national airs, containing genuine specimens from every country, is still an unaccomplished work. The largest collection of the kind which has hitherto appeared in print, was compiled by Andreas Peter Berggreen, a professional musician in Copenhagen, and dates from the year 1855. It is entitled "Folke-Sange og Melodier," and consists of four volumes in oblong folio. A second edition, greatly enlarged, was published in the year 1862, and comprises ten volumes. The songs are with pianoforte accompaniments, and dance-tunes arranged for the pianoforte are interspersed; but it can hardly be said that the editor has been successful with his arrangements. The songs are almost exclusively from European nations; the collection is therefore far from sufficiently comprehensive for the study of National Songs. As might perhaps be expected from the circumstance of the editor being a Dane, the Scandinavian airs comprise a large portion of the work, the first volume containing above two hundred Danish tunes harmonized. Another publication of the kind, but much smaller, is by O. L. B. Wolff, and was published about the year 1840 by Simrock in Bonn. It is entitled "Braga," and contains additional pianoforte accompaniments to the original airs, and German translations of the original poetry. Somewhat similar publications, such as "Bardale," edited by Baumstark and Waldbrühl (Leipzig), "Cent Chants populaires, par G. Fulgence" (Paris), "Orpheus," edited by Kayser (Hamburg, 1853), are too insignificant to be useful for study. The same may be said of the English publications by Edward Jones, entitled "Lyric Airs" (London, 1804), and "Musical Curiosities" (London, 1811); likewise of Clementi's "Selection from the Melodies of different Nations;" and of the national tunes arranged for the pianoforte by W. Crotch, which form the first volume of "his Specimens of various styles of Music;" and others.

Let us now examine the collections restricted to the songs of single nations, in which we find more useful information. To begin with the Scandinavians (the Danes, Swedes, Norwegians, Icelanders and Faroe Islanders), who have proved themselves zealous collectors of their beautiful popular songs. As far back as in the year 1591 Sørensen Vedel, a parson in Denmark, published a number of those famous Danish ballads called "Kæmpeviser;" of which, in the year 1695, Peter Syv brought out a greatly enlarged edition. Especially noteworthy is a collection by Abrahamson, Nyerup, and Rahbek, entitled "Udvalgte Danske Viser Middelalderen" (Copenhagen, 1812, sm. 8vo, five vols.), which contains, in an appendix, a number of tunes in notation. A supplement to this important work was published by P. Rasmussen and R. Nyerup, in two volumes 8vo (Copenhagen, 1821).

Among the Swedish publications, the student ought to consult especially "Svenska Folk-Visor," by Geijer and Afzelius (Stockholm, 1846, 8vo, three vols.); "Svenska Fornsänger," by Arwidsson (Stockholm, 1834-42, 8vo, three vols.); "Svenska Vallvisor och Hornlätar," by R. Dybeck (Stockholm, 1846, 8vo). The two last-named works have the notation of the airs without any attempts at improvement by unwarranted arrangements or additions; the work edited by Geijer and Afzelius

has a pianoforte accompaniment to the airs, which was made by J. C. F. Hæffner, a German musician residing in Stockholm. There is also an interesting collection of Swedish songs and dance-tunes arranged with pianoforte accompaniments, by Ahlström and Boman (Stockholm, Hirsch, folio); and another, edited by A. G. Rosenberg, and entitled "160 Polskor, Visor och Danslekar upptecknade i Södermanland, samt satte för Pianoforte" (Stockholm, 1876, folio).

The most recommendable Norwegian collections are "Norske Folkviser" by M. B. Landstad (Christiania, 1853, 8vo,) and "Gamle Norske Folkviser," by Sophus Bugge (Christiania, 1858, 8vo). Both of these works are carefully edited. Landstad is a Norwegian clergyman, and we are informed that his present collection of Norwegian minstrelsy was gathered from the lips of the people. It comprises 113 tunes, which are printed at the end of the volume of poetry. Sophus Bugge, a young student of antiquarian taste and knowledge, about the year 1856 visited the remote villages of Norway, at the expense of the Swedish government, to collect all the metrical tales and traditions that still linger there. Perhaps it may interest some readers of a linguistic taste to be apprised of a little book with tunes which is entitled "Norske Viser og Stev i Folkesproget," and of which a second edition was published by Jørgen Moe (Christiania, 1848, sm. 8vo). The songs are in the dialect of the peasantry, which differs from the Danish language spoken by the educated classes in Norway. Furthermore, there requires to be noticed the "Norske Fjeldmelodier," arranged for the pianoforte by L. M. Lindeman, a learned musician in Christiania, and published in folio. This work contains 283 tunes, which the student may find useful if he has the patience to extricate them from the constant changes in harmony, imitations according to the rules of counterpoint, and other clever contrivances testifying to the editor's skill as a theorist.

Turning to the Slavonic races (the Russians, Poles, Czechs, Wendes, Serbes, &c.), we again meet with several very interesting publications. The Russians especially have not neglected to collect their fine songs and tunes. The most noteworthy Russian books of the kind are by the following editors: Michailow Tchulkow (St. Petersburg, 1770-88); Michailow, Popow (St. Petersburg, 1792); Dmitriew (Moscow, 1796); Katalim (Moscow, 1810); Baikow (St. Petersburg, 1814); Shukowsky; Glasunow, Prince Zertulow. The first edition of the well-known collection of Russian popular songs with pianoforte accompaniment, by T. Pratch, was published in St. Petersburg in the year 1790, in one volume 8vo; a second edition, in two volumes 4to, appeared in 1806, and a third edition in 1815. It contains an introductory essay on the Russian National Song, written by Lwow. There is also a noteworthy publication of ancient and modern Russian songs, arranged for the pianoforte, and issued in three volumes 8vo, by Gerstenberg and Dittmar, in St. Petersburg. More recently, A. Kocpiuski has brought out a collection of one hundred airs sung in the Ukraine and Podolia. This work, entitled "Pisni, Dumki, i Szumki Ruskoho," &c. (Kiev and Kamenetz 1861, royal 8vo), deserves especial attention. There is also an edition of it in folio, published in the same year, which contains a pianoforte accompaniment to the airs, but has only the first verse of the poetry to each air. In the pianoforte accompaniment the student will find vexatious examples as to how National Music ought not to be treated. The editor is probably a native of the district where the airs are at home; at any rate, his name indicates that he belongs to the Slavonic races, and this being the case, it certainly appears strange that he should have so little caught the spirit of the music as to overload the accompaniment with all kinds of inappropriate passages and unmeaning modulations. It may perhaps seem

unnecessary to the reader to have his attention drawn to bad arrangements; but if he examines the publications pointed out in the present survey, he will soon become convinced how important it is, in examining a collection of tunes, to discern at once what is genuine and what is spurious. My observations are intended to facilitate his labor. Other collections of national airs of Little-Russia are by Halahan, Lyssenko, &c.

The Russian language is so little cultivated in Western Europe, that but few English musicians are likely to be able to understand the poetry of the songs just noticed. There are, however, some German translations of Russian songs, with the original tunes, which may perhaps be more convenient to the English student of Slavonic music. Take, for instance, "Russische Volkslieder," by G. von Doppelmaier (Leipzig: Breitkopf and Härtel; 4to), and "Die beliebtesten Russischen Volkslieder übersetzt von Grünbaum" (Berlin: Schlesinger; folio).

Having thought it necessary to protest against certain tasteless arrangements, it is to me a duty all the more pleasant to draw attention to the discernment evinced by Oskar Kolberg, in his "Piesni Ludu Polskiego" (Warsaw, 1857, 8vo), which contains 466 Polish airs of song and dance-tunes. Only the melody is given with the words of the songs; deviations popular in certain districts of Poland are indicated by small notes. In the dance-tunes occasionally some harmony is admitted, precisely as the people are in the habit of introducing it. Moreover, the book is embellished with ten colored plates representing Poles in their national costumes. Oskar Kolberg is a native of Poland, and studied music for some time in Berlin. On his return to Warsaw he made it one of his principal objects to investigate the National Music of his country. He also published 126 Polish airs with pianoforte accompaniments (Posen, 1842, folio). A collection of Polish songs, by A. Sowinski (Paris, 1830, folio), has a French translation printed together with the original words. Especially noteworthy are also the songs of the people in Cracow, published by Konopka (Cracow, 1840); and the songs of the White-Crobian, Masovians, and Russinians on the River Bug, published by K. W. Wojcicki (Warsaw, 1836, two vols.). Songs of the Polish inhabitants in Eastern Prussia have been published by J. J. Lipinski (Posen, 1842, sm. 8vo); Julius Roger (Breslau, 1863, 8vo); Hoffmann von Fallersleben (Cassel, 1865, 8vo).

The Wendes are a Slavonic race living in some villages of Lusatia, in Germany. A comprehensive collection of their popular songs, edited by Haupt and Schmalzer (Grimma, 1841, 4to, two vols.), contains 530 songs with the tunes. The words are in Wendish, with a German translation; and the interesting work is illustrated with colored plates representing Wendish men and women in their picturesque costumes, and various objects illustrative of their manners and customs.

A curious instance, showing how even a distinguished musician may be deceived in hunting out national tunes if he has not made the subject his study, occurs in "Presni Polskie i Ruskie Ludu Galicyjskiego," a collection of popular songs of the Polish and Russian people in Galicia, published by Venceslas Zaleski (Lemberg, 1833, 8vo, two vols.). The second volume contains 160 airs, with pianoforte accompaniments, by Charles Lipinski, the celebrated violinist. He was a native of Galicia; nevertheless he admits in his publication, No. 80 of the set of tunes, an air which is in construction and expression so different from those of his native country that he might have surmised that it could not be Galician, although he was not aware that it is the melody of "Nel cor più non mi sento," from the Opera of "La Molinara," by Paisiello, on which Beethoven has composed beautiful variations, and which is known in England as the air of "Hope told a flatterer tale." Other Galician popular



songs have been collected and published by Zegota Pauli (Lemberg, 1838, 1839).

The Czechs are the Slavonic inhabitants of Bohemia. A valuable collection of their songs, edited by K. J. Erben (Prague, 1862 and 1864, 8vo, two vols.), contains 811 tunes with the original words. An earlier publication, by Erben and Martinowsky (Prague, 1847, 4to), contains 300 songs with pianoforte accompaniments. Particularly interesting are the incorporated twenty old songs of the Hussites, which a friend of Erben committed to notation from the lips of an old minstrel, in the district of Budweis in Bohemia. These Hussite tunes are mostly in the minor key, but are more wild than sad. Other noteworthy publications of Bohemian National Music are by Rittersberg and Weber (Prague); Frantisek Martinec (Prague, 1866, oblong 8vo); J. Vashak (Prague, 1844); W. A. Swaboda (Prague, 1829, 8vo); F. L. Czelahowsky (Prague, 1822-27); J. W. Kamaryta (Prague, 1832). There are also two fine collections of Moravian songs, edited by Frantisek Sushil. The first of these (Brunn, 1840) has the poetry printed in 12mo, and the music, consisting of 480 tunes without any accompaniment, in oblong folio. The other contains, in one volume 8vo, 800 songs, with their tunes, and was published in Brunn in the year 1860.

In the charming Wallachian airs arranged for the pianoforte by J. A. Wachmann, a music director at Bucharest, we have an instructive example as to how such music ought to be treated if it is to be arranged at all. In the present instance the difficulty was the greater, since the peculiar succession of tones prevalent in the Wallachian melodies, with the frequent occurrence of the interval called the superfluous (or augmented) second, rather invites the arranger to some unwarrantable treatment. Wachmann has not been misled to extravagances; the genuine melody is always clearly prominent, and the accompaniment renders the peculiar rhythm which distinguishes many Wallachian tunes. There are in all sixty-two melodies thus issued by Wachmann, in four numbers (Vienna: Müller; folio), and the first number dates from about the middle of the present century. Wachmann states, in a short preface to the third number, that he has taken great care to retain the original characteristics of the music, that he has not allowed himself to add even a note of embellishment, and that his chief endeavor has been to transfer the music, as he often heard it performed by the perambulating musical bands in Wallachia, to the pianoforte as faithfully as possible. The members of these bands are frequently gipsies. Any musician acquainted with Roumanian music will probably admit that Wachmann has succeeded remarkably well.

It is impossible to bestow a similar commendation on the pianoforte arrangement of Serbian tunes by Alois Kalauz (Vienna: Müller; folio, in two numbers); however, as many of the airs have the Serbian poetry, with a German translation of the words, given with the notation, it is possible to recognize the original tunes, and to pick out the grain from the chaff. Kalauz gives in the second number some Bosnian tunes, which cannot fail to interest the student on account of their great originality. Here may also be noticed the songs of the Slavonic inhabitants of Carniola, edited by Achazel and Korytho, under the title "Slovenske Pjesni Krajniskiga Naroda" (Laibach, 1839).

[To be Continued.]

#### Philadelphia Academy of Music. — A Retrospect.

There has been but little serious musical instruction given in the Philadelphia Academy of Music during the twenty-one years of its existence. It is an Academy only in name, and the name was chosen in deference chiefly to a prejudice that used to exist against places called theatres or opera

houses, which, it was feared, might extend to the Legislature and prevent its granting an act of incorporation. But as a teacher by the object method, the Academy has done pretty good work, some idea of which may be formed from an examination of certain statistics appended to the report of the Directors for the year 1877, which has lately been published.

From the opening of the house in February, 1857, to the close of 1877, one hundred and fourteen different operas have been performed in it, a large number of them many times. Thirty-eight of them were Italian operas; the others were German, English, and French—twenty-one of the latter having been examples of the Opera-Bouffe. There were 12 operas by Donizetti, 10 by Verdi, 7 by Meyerbeer, 6 by Rossini, 5 by Mozart, 4 by Bellini, 2 by Weber and 1 (*Fidelio*) by Beethoven. It is unnecessary to note the number by less famous composers. The only original operas produced for the first time were William H. Fry's *Notre Dame of Paris* and Bonawitz's *Bride of Messina* and *Ostrolenka*.

The compiler of the tables we are consulting has given the names of the principal artists who have appeared in the Italian operas. Among them are the sopranos, Gazzaniga, La Grange, Colson, Poincet, Adelina Patti, Laborde, Minnie Hauk, Kellogg, Parepa, Piccolomini, Nilsson, Lucca, Albani, Titiens, Roze, and others of less fame; while among the contraltos are Philipps, Aldini, d'Angri, Cary and Hinkley. The men singers of greatest note have been Brignoli, Amodio, Ferri, Taffanelli, Mazzoleni, Gassier, Stigelli, Formes, Susini, Bellini, Tamberlik, Baragli, Capoul, Campanini, LeFranc, Wachtel and some others who are still living and singing, and some long since retired or dead. A good many sang too long for their fame or popularity, and some of these still live and still try to sing.

One of most famous of the still living and still popular songstresses, Adelina Patti, made her first appearance as a prima donna at the Academy in 1859, when she was in her 17th year. But she had previously sung often in concerts at the Musical Fund Hall, astonishing every one by her wonderful warbling with her thin, child-like voice. But in 1859 this had matured, and she at once took a high rank as a prima donna. In 1860, at the grand gala performance given to the Prince of Wales, when he, showing his German taste, selected the opera of *Martha*, Patti was the "Lady Harriet." That was a memorable night, for every one was in full evening dress, even in the amphitheatre, and when the audience rose for the British national anthem, the spectacle was the most brilliant ever seen in the theatre.

Hundreds of that dashing crowd have gone the way of all flesh, and still more hundreds of those who were habitués of the Academy in its first season, when full dress was the rule, rather than the exception, as it is now, and when the promenade in the Foyer between the acts was the delight of the young belles and beaux. Those of them who survive are perhaps cultivating the musical taste of their sons and daughters, who will be in the audiences next winter. They do not, however, and will not fill the places of the noted women and men of Philadelphia society who were to be seen in their particular places every opera night of the Academy's first season.

The details about the operatic performances in the splendid theatre, which is still unequalled in America, are very interesting. But if the compiler of them would also give an account of the great concerts and the great solo instrumentalists, especially referring to the Thomas Orchestra concerts, another set of pleasant reminiscences would arise. — *Evening Bulletin*, July 25.

#### Francois Bazin.

An attack of apoplexy carried off, on Tuesday, the 4th inst., this hard working artist, only a day previous full of strength and health, and still rejoicing at the triumph recently achieved by him at the National Fête, with his chorus: "Gloria à la France," sung by the Paris Orpheonists, whose studies he directed and for whose success he paved the way.

Born at Marseilles, 4th September, 1816, Francois Emmanuel Joseph Bazin received his first musical lessons in the Communal School, founded by Barsotti in the above city. After entering the Paris Conservatory in 1834, he carried off successively the first prizes for harmony and fugue accompaniment and for the organ. In 1837, while still a student, he was appointed assistant professor

to Dourlen, his master of harmony. In 1840 he gained the grand prize of Rome with the cantata, *Loyse de Montfort*, which had the exceptional honor of being performed several times at the Grand Opera. After a stay of three years in Italy he returned to resume his former position as assistant professor at the Conservatory, being appointed titular professor a few years later. When M. Ambroise Thomas succeeded Auber as director of the institution in 1871, Bazin became professor of Fugue and Composition. He was elected member of the Academy of Fine Arts, on the death of Carafa, in 1872; for some ten years past he had the supreme direction of the vocal studies in the Schools of the City of Paris. He was an officer of the Legion of Honor.

The theatrical works of Francois Bazin, all performed at the Opera-Comique, are *Le Trompette de M. le Prince*, *Le Malheur d'être jolie*, *La Nuit de Saint-Sylvestre*, *Madelon*, *Maitre Pathelin*, *Le Voyage en Chine*, and *L'Ours et le Pacha*. He wrote also several religious works, and a large number of Orpheonic choruses, which have long been sung all over France. He had, moreover, in manuscript, two scores and a treatise on counterpoint.

Francois Bazin was successful on the stage in the only branch he cultivated, that of light comic opera; *Le Trompette de M. le Prince*, *Maitre Pathelin*, and more especially *Le Voyage en Chine*, were successes from the first, and have kept their place as stock pieces. But his career was above all pedagogic, and he will be better remembered as a professor than as a composer. His teaching, marked by no innovation, attained excellent results, thanks to a wise practical course, and it is by thousands that we count the clever musicians formed by his *Traité d'harmonie*, where, however, we might search in vain for any deductions based on argument or aught resembling a theory. When, after being for thirty-four years Professor of Harmony, Accompaniment, and Reading of Scores at the Conservatory, he succeeded to M. Ambroise Thomas's Class of Composition, he carried with him to the superior branch of musical didactics the same empirical, but certain method; as a rule, his pupils know thoroughly what he taught them. Several winners of the Grand Prize of Rome were turned out by him, and his last success in this line dates from a fortnight ago.

We may sum up by saying that he turned to the best account the powers which he knew he possessed, and it is on this condition alone that a man has any chance of leaving a trace behind him.

CH. B.

The obsequies of Francois Bazin were celebrated on Friday, the 7th inst., in the church of Notre-Dame-de-Lorette, with the solemnities usual in the case of members of the Institute and of the Legion of Honor. A piquet of infantry opened the procession. The decorations of the deceased, as well as his Academician's coat and sword, were laid upon the coffin. The pall-bearers were MM. Ambroise Thomas, de Beauplan, Henri Delaborde, and Hébert. An immense crown concealed all the back portion of the funeral car; on the ribbon attached to it were the words in gold letters; *A Francois Bazin, ses élèves*. All the staff, professional and administrative, of the Conservatory, all the members of the Academy of Fine Arts, all the professors of the Orpheon, and a great number of artists, of dramatic authors, and of private friends, took part in the procession.

The service performed at the church of Notre-Dame-de-Lorette, all hung with black, was of short duration. In addition to the prose text and the "De Profundis," all the singing included only a "Libera" by Ch. Plantade, and a "Pie Jesu" by Francois Bazin, both well rendered by M. Auguez, of the Opera. At half-past one the procession started for Père-Lachaise. It took the line of the Boulevards, the large number of mourners on foot and the interminable string of carriages attracting the attention of the public. At the cemetery, after the professors of the Orpheon had sung together, under the direction of M. Danhauser, a funeral stanza by Francois Bazin, four addresses were delivered respectively by M. Henri Delaborde for the Academy of Fine Arts; M. Ambroise Thomas for the Conservatory of Music; M. Comettant for the Association des Artistes Musiciens; and M. Emile Jonas for the Society of Authors and Composers. The professors of the Orpheon then executed the "De Profundis," and this terminated the ceremony. — *Revue et Gazette Musicale*.

## A Music Festival at Erfurt.

(From a Correspondent of the "Guardian.")

In August, 1867, I had the pleasure of reporting in these columns a music festival given at Meiningen by the Allgemeine Deutsche Musikverein (General German Musical Society), which was chiefly memorable for its being brought to a close at the Wartburg by the first performance of the Abbé Liszt's oratorio, *St. Elizabeth*. This society, as was then stated, was founded by Liszt in 1861; its principal aim being to encourage the cultivation of musical art by the establishment of periodical festivals, at which facilities are offered for bringing forward new works by living composers, without altogether excluding the less familiar works of older masters. Since its establishment the society has grown in importance and enlarged its borders, having held festivals on different occasions in Leipzig, Weimar, Carlsruhe, Dessau, Meiningen, Altenburg, Magdeburg, Halle, Hanover, and, lastly, at Erfurt. The great gathering of musicians of which I have now to speak was the fifteenth that the society has held. It lasted from the 22d to the 26th of June (inclusive). Pleasant recollections of the Meiningen festival in 1867, the promised co-operation of Liszt and von Bülow, the rich and instructive character of the programme put forth—so different from those of our own provincial festivals, as well as of those of Germany in general—combined to determine me to undertake the journey to Erfurt. Nor have I been disappointed. Erfurt, one of the oldest cities of Germany, with its fine old Gothic cathedral founded in 752, its eighteen churches, its antique buildings, its far-famed horticultural gardens, its historical association with Luther, who lived here as a monk (1505-12) in an Augustinian convent, which, with all its relics, Luther's Bible, &c., was burnt down in 1862, is well worth a visit for its own sake alone, but, lying, as it does, well out of the beaten track of English tourists, seems not yet to have received the attention it deserves. It is just at such a place, where a festival is not a matter of regular occurrence, and, consequently, lodging-house and innkeepers have not learnt to look upon their visitors at such a time as fair prey, that a music festival is most enjoyable. One has seen here the inhabitants in their normal condition; the orderly arrangements, the civility, attention, and hospitality offered to visitors, both by the members of the musical committee of management and by residents, could hardly have been exceeded. Both musically, and in point of the numbers attending, the festival may at once be pronounced a success. The scheme of six concerts included some fifty works, great and small, the majority of which must have been comparatively, if not absolutely, new to most of their hearers. That among so many new works each should prove a masterpiece was not to be expected, but it must be confessed that but too many seemed to have owed their selection to personal influence rather than to their intrinsic merit. Happily, however, the good predominated over the respectably mediocre. To speak of all would be tedious; I shall, therefore, restrict my remarks in the main to those which seemed to me the most worthy to be brought to a further hearing.

The festival opened on Saturday morning (June 22) with a performance of sacred music in the Barfüsser Church. It commenced with a prelude in B minor by W. H. Pachelbel, born at Erfurt in 1685, followed by J. S. Bach's Choralvorspiel, "Der Tag, der ist so freudenreich," both played by Herr B. Schick, organist of this church, who was to be pitied in that he has not at his command a less unwieldy and more grateful sounding organ. Organist after organist contended with its peculiarities. Herr A. Hanlein executing a concerto (Op. 22) by Niels W. Gade; Herr Degenhardt, a prelude and fugue (Op. 16) by Carl Piutti; Herr J. G. Zahn, a movement from a sonata (Op. 42) by G. Merkel; Herr Bernhardt Sulze, some variations of his own on a theme from Liszt's *Christus*; and Herr F. Billig, Bach's *Pascaglia*. Though the novelties among these organ works were for the most part more commendable as academical exercises than pleasing in effect, their production went far to prove that both organ playing and organ composition is still diligently cultivated in Germany. Fortunately the softer stops of the organ were of an agreeable quality and in good order, and its suitability for accompanying a violin or violoncello solo—a combination which has seldom come before us in England, and which probably owes its origin to the general absence of "Venetian swells" in German organs—was fully demonstrated in the performance by Herr H. Petri, of the "air" from C.

Goldmark's violin concerto, and in that by Herr Wiham, of the *andante* from J. S. Svendsen's violoncello concerto, both charming works, admirably rendered, and ably accompanied on the organ by Herr Franz Preitz. A vocal trio, "Die heilige Nacht," for female voices (Frl. Breidenstein, Frau Fischer, and Frl. Lancow, with accompaniment for violin (Herr Pauli), and organ (Herr Preitz), composed by E. Lassen, also proved charmingly effective. Even more commendable on account of its earnest and devotional character, and because it might easily and appropriately be adapted for use in the Anglican Church on occasions when boys' voices are not available, was a setting of the 84th Psalm, by Carl Müller-Hartung for barytone solo, male quartet, and three-part male chorus. The solo was finely sung by Herr Ernst Hungar, of Berlin, and pupil of Herr Stockhausen. Though young, he possesses an excellent voice and refined style; of all the singers I have heard here, but who, it must be conceded, have not found much opportunity for distinguishing themselves, I anticipate that he will make the greatest mark in the musical world. In addition, he was heard at this concert in two simple but beautiful songs, "Seelenfrieden," by A. Winterberger, and "Geheiligt werde Dein Name," by Peter Cornelius.

The first of the orchestral and choral concerts, of which there were three, took place in the theatre. The orchestra employed, numbering some sixty performers, comprised the members of the famous private band of His Royal Highness Prince Carl Günther, of Sondershausen, with some few additions, under the general direction of their own conductor, Herr Max Erdmannsdörfer, who had so thoroughly studied and rehearsed all the music in advance at Sondershausen, that on coming together at Erfurt there remained little to be done but to put the finishing touches to it. The orchestral performances throughout the week, I may at once say, were, thanks chiefly to Herr Erdmannsdörfer's perseverance and undeniable skill as a conductor, and the superior quality of the forces at his command, of a very high order indeed. Erfurt is evidently rich in its choralists. For the rendering of the choral works, two distinct choirs were employed, there not being space sufficient on the stage of the theatre to accommodate both at once. These were the choirs of the so-called "Soller's" society, and of the "Sing-Akademie." The plan was a good one, for it had evidently given rise to a feeling of amicable rivalry on the part of both. This concert commenced in a loyal and festive manner with a performance of Wagner's "Kaiser-Marsch." On the choir rising to sing the national hymn, "Heil, Heil dem Kaiser," with which it closes, both which in London, to the detriment of its general effect, has always been left to the band, the whole house rose and remained standing till the end, and then gave three hearty cheers for the Emperor. Friedrich Kiel's *Te Deum* (Op. 46), for solo voices (Frl. Marie Beck, Frl. Schultze, the Herren Thiene and Hungar), chorus and orchestra, immediately followed. With the exception of a *Requiem*, performed by the Cambridge University Musical Society in May last, and one or two concerted chamber pieces which have been brought forward by Mme Norman-Néruda, and Mr. C. Hallé, little is known of this composer in England, though in Germany, especially as a master of counterpoint, his merit has long been widely recognized. That he has been brought up chiefly under the influence of Bach and Handel peeps out from his setting of the *Te Deum*, the somewhat old-fashioned cut of which seems, however, to accord well with the antique character of the Ambrosian Hymn of Praise, which, as the programme-book took care to remind us, dates from the year 380. Kiel has treated it in so sober, earnest, and vigorous a manner that its adoption for use in church on special occasions, and at our cathedral festivals, may safely be recommended, though on the other hand, as may also be said of his *Requiem*, the absence of set solos will probably stand in the way of its being taken up by speculative concert-givers. At the close of the *Te Deum*, the members of the choir, who till now had been sitting in front of the band, left the stage, and took their places among the audience, so as not to interfere with the performance of the three instrumental works which immediately followed. These were the orchestral prelude to Brachvogel's drama *Narciss*, by M. Erdmannsdörfer (Op. 17), Raff's violoncello concerto, in D minor, and a new symphony in G major (Op. 12), by Felix Dräseke. With Brachvogel's drama I am unacquainted, but I have been given to understand that it is philosophical in its tendencies, and treats of the remorse and madness of a man who, by his own misconduct,

loses the affection of a wife whom he had once loved. Such a subject hardly suggests music of a pleasant order. Perhaps it was on this account that it certainly did not make a very favorable impression, though in its technical aspect it bespeaks the ready hand of a well-practised, independent, but perhaps somewhat over noisy composer. By his violoncello concerto, the performance of which was a splendid display of virtuosity on the part of Herr Friedrich Grützmacher, Raff seems to have satisfactorily solved the difficult task of equally dividing the interest between the solo instrument and the orchestral accompaniment, without detriment to one or the other. The symphony of Felix Dräseke, which has only recently been published (by Kahnt, of Leipzig), and I believe was now performed in public for the first time, proved a genuine success. Orthodox in form, both material and treatment are strongly marked with its author's individuality. The second movement, a *scherzo* in dual time, is of so piquant character that it alone would make the fortune of a far inferior work. It is just such a symphony as Mr. Manns might safely bring before his audience. Its vigorous, earnest, and taking character would be certain to please, and though pleasantly exciting, it is not a work of so sensational a kind as to run counter to the general character of his existent repertory. Loud calls for the composer accompanied the plaudits which it deservedly evoked. The choir ("Soller's") now returned to their seats on the stage for the concluding piece of the evening—Liszt's setting of the 13th Psalm, "Usque quo Domine?" for tenor solo, chorus, and orchestra. As treated by Liszt, this splendid composition may not inaptly, perhaps, be designated as a symphonic poem or a tone picture with words; for in a highly dramatic manner it brings before us the Psalmist-King at the head of his people, importunately praying to God, and at last giving expression to their faith in a hymn of praise. Dramatic as is the music which Liszt has furnished, it is at the same time intensely devotional. The tenor solo was finely declaimed by Dr. Gunz, but the performance often dragged, apparently from being in the hands of a conductor, Herr Golde, whose beat was neither so decisive nor so familiar to the members of the band as that of Herr Erdmannsdörfer, but whose skill as a choir-master, be it said to his credit, was made fully apparent by the excellent singing of the choir. At the conclusion of the performance loud were the calls for Liszt, who came forward and bowed from the box in which he was sitting.

The third concert, which took place on Sunday evening, was again orchestral and choral. A symphonic poem for orchestra, by Camille Saint-Saëns, entitled *Phaëton*, headed the programme.

For several years past M. Saint-Saëns has been a regular visitor to London, but till quite recently has only found an asylum at the *matinées* of Professor Ella, so slow are we in England to recognize merit in a composer until he has established a reputation abroad. This Saint-Saëns has done, both in France and Germany. As a prolific composer, both in the classical and romantic style, he has shown extreme versatility. It is in the latter, however, that he seems most in his element. This was fully instanced by his *Phaëton*, a work aptly illustrating the legend upon which it is based, without being unduly eccentric, though strikingly original as regards the matter of its contents, treatment, and orchestration. It seemed to be highly appreciated, and was warmly applauded by an extremely critical audience. A Romanza for violin and orchestra, by Max Bruch, a composer who seems to entertain a regard for violinists which is certainly reciprocal, served to display the virtuosity of Herr Petri, the leading violinist of the Sondershausen orchestra. A couple of orchestral characteristic pieces by von Bülow, entitled *Nocturno* and *Allegro risoluto*, followed. Though hardly to be classed among the most important of his compositions, they proved well worth making acquaintance with. The *Nocturno*, somewhat sombre in tone and free from sentimentality, has more the character of a midnight *rêverie* than of a love-song. It abounds in graceful thoughts and deft orchestral touches. The *Allegro*, originally composed as an *intermezzo* occurring in his incidental music to *Julius Caesar*, by its vigorous character happily contrasted with the *Nocturno*, and displayed its composer in quite a different mood. Enthusiasm reached its height at this concert on the close of the performance of Liszt's *Ungarische Phantasie*, for pianoforte and orchestra, by Frau Pauline Erdmannsdörfer-Fischer, a pupil of Liszt's, possessed of an almost masculine touch, and whose veins apparently flow with the warmest gypsy blood. On being several times recalled, she was forced to return to the piano and repeat the last



section. Now there were calls for Liszt, who descended from his box and graciously led her forward again. The choral work with which this concert concluded was Raff's setting of the 130th Psalm, "De profundis," for soprano solo (Frl. Breidenstein), eight-part chorus, and orchestra (Op. 14), performed by the Erfurt Sing Akademie, under the direction of Herr Mertel. Greatly as I admire most of Raff's instrumental works, I must confess to disappointment in now for the first time making acquaintance with him as a vocal composer, chiefly on the ground that in this work, which is as prolix as its author is prolific, there seems to be an entire absence of connection between text and music. True, it contains some splendid eight-part writing, both in the strict and free style, and a most exciting eight-part fugue, which, nevertheless, appears as an anti-climax, and, instead of coming to a proper close, leads into an "Amen" chorus of a totally different character, with which it has no relationship.

On Monday, the 24th, both concerts were devoted exclusively to chamber music—a commendable plan, as, except for a morning rehearsal, it gave the members of the orchestra a day's rest. The concerted works brought forward at the first comprised Brahms' string quartet in B flat (Op. 67), of which I need not say a word, as it has been made sufficiently familiar at the Monday Popular Concerts; a suite No. 2, in F major, Op. 27 for violin (E. Rappoldi) and pianoforte (C. Hess), by Franz Ries, which is fairly to be recommended to violinists as a grateful and attractive work, somewhat Schumannesque in spirit; and a quintet for pianoforte (C. Hess) and strings (Herren Rappoldi, Feigler, E. Ries, and F. Grützmacher), by G. Sgambati, which, apart from its being the work of an Italian replete with German feeling and scholarship, proved worthy of all praise. The vocal music comprised two trios by E. Sachs, for female voices, and four songs by O. Lessmann, simple and charming enough, and charmingly rendered by Frau Mina Sciubro, from Naples. A number of songs by R. von Keudel (the German ambassador at Rome), A. Jensen, P. Cornelius, and J. Kniepe were introduced by Herr Hungar and Frau L. Fischer at the evening concert. The instrumental concerted works included a trio, in A minor, for pianoforte (Frau Erdmannsdorfer-Fichner) and strings (Herren Petri and Wi-han), by Max Erdmannsdorfer, which, especially, as regards the two middle movements, impressed me more favorably than the same composer's orchestral prelude already alluded to, and provided Frau Erdmannsdorfer, unquestionably a pianist of the first class, with an opportunity of displaying her remarkable acquirements, which she turned to the best advantage; some capital variations (Op. 39) by E. Wüllner, on a theme by Schubert, for pianoforte (C. Hess) and violoncello (F. Grützmacher); and a trio in G. minor, by Hans von Bronsart, for pianoforte (Dr. Hans von Bülow, violin (Herr Kömpel), and violoncello (Herr Leopold Grützmacher). With the last-named work and its performance the interest of the evening culminated. Fortunately, I was already familiar with it, having studied the score, which has recently been published, and having twice heard it played at home both by Mrs. Beesley and Dr. von Bülow. I have therefore the less hesitation in pronouncing it fully worthy to take its stand by the side of any modern trio with which I am acquainted. Indeed, among the post-Beethoven productions in this class I do not know its superior. That this seemed also to be the general feeling of the audience—a very critical one—was apparent from the enthusiasm it evoked, doubtless intended as much for the work itself as for the perfect manner in which it was rendered. On the second movement (*vivace*) being loudly applauded, Dr. von Bülow rose from his seat and pointed to the composer, who is noted for his modest and retiring manners, and was sitting in a corner; and at the close of the performance, on the applause being renewed, with the addition of calls for von Bronsart, it was not till von Bülow had drawn him forth from his hiding-place behind the stove and led him forward that he responded to the well-deserved recognition of his merits.

If the three new works which headed the programme of the concluding orchestral concert had never been written, the world would be none the poorer. I may, therefore, pass them over in silence. Von Bronsart and Bülow were now again to the fore, this time in company with Liszt, who conducted the performance of Bronsart's concerto in F sharp minor, for pianoforte and orchestra, Bülow executing the pianoforte part with astonishing effect in his own inimitable manner. The scene of the pre-

vious evening was repeated; and the remarks I have made in respect to Bronsart's trio, might be applied with almost equal force to his concerto. Two orchestral works by Liszt, separated by an old English ballad, pretentiously treated by Herr R. Metzendorf, completed the scheme. These were the "Two Episodes" from Lenau's *Faust* and the *Hungaria*, both noble and strikingly effective works. The episodes from Lenau's poem, which Liszt has translated into music with astonishing fidelity and success, are entitled *Der nächtliche Zug* ("The Midnight procession") and *Der Tanz in Der Dorf-schenke* ("The Dance in the Village Inn") or "*Mephisto-Walzer*." The first, somewhat sombre in its general character, in the course of which the chorale, "Pange lingua gloriosi," is introduced in an exquisitely beautiful manner, treats of Faust's feelings, and of the tears of remorse he sheds on listening to the hymn sung by a band of pilgrims on the eve of St. John. The second, in sharp contrast to the first, is a dance of the wildest possible description. Its performance, under the direction of Herr Erdmannsdorfer, was a rare feat of virtuosity on the part of the orchestra. Liszt was, of course, called for, and, on his appearing on the stage, was presented with bouquets and garlands, and with his consent the wild dance was repeated. As a farewell performance, Liszt came forward, and himself conducted his *Hungaria*. Contrary to his wont, he has omitted to preface his score with a note explanatory of its poetical intent, nor is one needed;—its title being all suggestive. Think only of a boundless gloomy heath in Hungary as the scene of action, peasants, gipsies with their melancholy poetical music, Magyars with their love of war and independence, as the *dramatis persona*, discontent, strife, united action against a common enemy, victory and freedom won, and it is easy to fill in the details of the story there must be. Story or no story, as music pure and simple *Hungaria* is strikingly impressive. So far as concerned Erfurt, it served to bring the doings of the week to a termination in a most imposing manner.

In addition to the concerts, several meetings were held, at which papers on musical subjects by Herr A. Hahn, Dr. Alsleben, Rector Krause, and Dr. Langhans were read and discussed. At the last it was resolved to petition the Government for additional aid towards the provision of musical instruction both in the elementary and high schools. On the afternoon of the 26th there was a general exodus, many going to Weimar to attend a concert given by the pupils of the Orchestral school, instituted by the Grand Duke of Weimar, who gave ample evidence of the soundness of the instruction imparted to them under the direction of Professor C. Müller-Hartung, who in the evening conducted a performance of Berlioz's *Damnation de Faust* in the theatre, by command of the Grand Duke, a munificent patron of art and of the general German Musical Society in particular, to which the members were freely invited. C. A. B.

Erfurt, June 27, 1878.

### Foreign Notes.

LONDON.—The *Athenaeum* (July 20) furnishes the following items:

At the next Social Science Congress will be discussed the question, "How can a sound knowledge of music be best and most generally disseminated?" In Paris the question is answered by the government grants to three opera-houses to promote the lyric drama, and by money allowances to enterprising concert directors. The French Academy, for instance, has just awarded M. Guiraud, the composer of the opera "*Piccolino*," the prize of 1200*fr.* for the authorship of the most meritorious composition played within three years preceding the award. Then in France the knowledge of music is disseminated through the activity of a real Conservatoire, out of which pupils are provided adequate to fill all the desks of complete orchestras throughout France, and to be chorists and solo singers. It is the State which mainly supports musical training and permanent opera establishments.

The Royal Italian Opera season will be ended this (Saturday) with Signor Verdi's "*Aida*;" last night (July 19th) was the benefit of Mlle. Albani, who sang in single acts of "*Rigoletto*," "*Lucia*," and "*Traviata*." On Thursday Madame Adolina Patti for her benefit took the part of Amina in the "*Sonnambula*," an opera in which she made her first appearance in this country, after her successes in the United States. The subscription season at Her Majesty's Theatre terminated July 13th, with the sixth representation of Bizet's "*Carmen*." There were six performances for this week, namely, "*Il Flauto Magico*" (Monday), "*Robert le Diable*" (Tuesday), "*Trovatore*" (Wednesday), "*Carmen*" (Thursday), "*Il Talismano*" (Friday), and "*Fidelio*" (this day Saturday), at reduced prices, and with dispensation of the rules about evening dress. Mlle. Marlmon, Madame Trebelli, Signori Campanini, Marini, and Rota have left; the present troupe comprises Madame Gerster, Mlle. Valeria, Mlle. Minnie Hauk, Mlle. Bauermeister,

Madame Pappenheim, Mlle. Tremelli, Signori Fancello, Bettini, Rinaldini, Del Puente, Galassi, Herr Behrens, &c. Mr. Mapleson, prior to his departure with his company to New York, to open the Academy of Music Opera-house, will make tour in the provinces.

The oratorio "*Christus*," by Herr Kiel was a great success at the third Silesian Musical Festival, held at Görlitz; there was also a new symphony by Count Hochberg, who composes under the name of Z. H. Franz. Handel's "*Judas Macabaeus*" was the great attraction of the second Schleswig Holstein Festival celebrated at Kiel. The Hamburg impresario announces that he will produce during one season all the operas of Herr Wagner in succession, that is, "*Rienzi*," "*The Flying Dutchman*," "*Tannhäuser*," "*Lohengrin*," "*Tristan*," "*The Master Singers*," and the four operas of the "*Nibelungen*."

ANCIENT OPERAS. (From the *Athenaeum*, July 13th.)—Since the extinction of the series of Ancient Concerts, given for so many years under royal, episcopal, and aristocratic patronage at the Hanover Square Rooms (now a club-house), very few revivals of the sacred and secular compositions of the old masters have been attempted by concert givers; but last Wednesday night, in the concert room of the Royal Academy of Music, Mr. Malcolm Lawson ventured—with the co-operation of members of the Gluck Society as chorists, and with a full but small band, Mr. Wiener and Signor Erba principal violins and with the following soloists, Miss F. Kelly, Miss A. Brooks, Mrs. Hollick, Miss S. Smith, Mr. E. Lone, Mr. D'Arcy-Perris, and Mr. T. Marzials—to resuscitate the three act opera "*Dido and Aeneas*," by Henry Purcell (for the first time since 1677) and also selections from Gluck's splendid opera "*Alceste*," produced in Vienna in 1767, and in Paris in 1776. Mr. M. Lawson was the conductor, and making allowance for short preparation, and for his not being provided with an adequate leading lady soloist—his tenor and bass were both efficient—the experiment was a decided success. In Purcell the choral portions told powerfully, especially the *finale* of the first act, "*To the hills, to the vales*,"—the scene of the departure of Aeneas from Carthage was redemanded. The detached airs of Purcell are now old-fashioned, although there are songs which maintain their sway despite the inroads of time and the introduction of fresh forms and of boisterous orchestration. The "*Alceste*" selection was most happy; such a dramatic scene as that in the temple of Apollo, with sacred march and chorus, the solemn strains of the high priest, the dying song of Alceste, will stand comparison with any concerted piece of Gluck's successors, however masterly. It is to be hoped that the example set by Mr. M. Lawson may be followed by other musicians, for it is not only advantageous for the student of art, but the amateurs of the period will find operatic gems of which they have little conception. Gluck's works remain in the *répertoire* of Vienna, of Berlin, &c., and why not of London?

PROF. ELLA completed the thirty-fourth season of the Musical Union at the eighth and final Matinée last Tuesday afternoon, in St. James's Hall. As is customary at what is termed the Director's grand concert, there was the annual performance of Beethoven's Septet, Op. 20, in E flat, and of Hummel's Septet, Op. 74, in D minor. The artists to whom the task of interpreting these two standard works was allotted were Hummel, Montigny-Bennary in the pianoforte part of Hummel's composition; Signor Papini (first violin), Herr Holländer (viola), M. Lasserre (violinello), Mr. Jakeway (contra-basso), Mr. Lazarus (clarinet), M. Dubrucq (oboe), M. Stennebrügger (horn), Mr. Radcliffe (flute), Mr. Hutchins (bassoon). Besides the two masterpieces of Beethoven and Hummel, the Andante and Cantabile, Op. 11, in B flat, from the String Quartet in D, by the Russian composer Tschalkowsky, was played MM. Papini, Wiener, Holländer, and Lasserre. Madame Montigny-Bennary and M. Lasserre were associated in Herr Rubinstein's pianoforte and violoncello Duet, Op. 11, in A major, and Signor Papini played the air from Bach's Suite in D, with quartet accompaniment. The solos selected by the French lady pianist were varied and interesting, including the "*Sour Monique*," by F. Couperin (1722); the Barcarolle, No. 3, in G minor, by Herr Rubinstein; the Pastoral Variée, in B flat (posthumous), by Mozart; and the Presto of the Caprice, No. 2, Op. 16, by Mendelssohn. Prof. Ella in a farewell address expressed his hope of renewing the direction in 1879, despite failing eyesight, and he added that since the formation of the Union, in 1845 to 1878 inclusive, the total number of artists engaged has been 206, namely, 103 stringed instruments, 75 pianists, and 28 wind; of these performers 64 were Germans and Austrians, 48 English, 31 French, 17 Belgians, 15 Italians, 8 Dutch, 8 Hungarians, 5 Russians, 4 Spanish and Portuguese, 3 Poles, 2 Danes and 1 Swede.

PARIS.—As an offset to the musical failure of the World's Exposition music (see Dr. Hanslick's letter in our last) we read in *Le Ménestrel* (July 14) of a Gala Concert at the Conservatoire, to which the Minister of the Fine Arts invited the distinguished strangers in Paris, as well as the artists who obtained prizes at the Salon of 1878.

"The concert was a complete success; the Société des Concerts, feeling itself in the presence of a select and evidently sympathetic public, really surpassed itself under the direction of M. Deldevez.—The first part consisted of the Seventh Symphony of Beethoven; Meyerbeer's Chorus: *Adieu aux jeunes Mariés*; Scherzo and March from Mendelssohn's Midsummer Night's Dream music. During a half hour's intermission the public were conducted to the halls of the library and to the vestibule, transformed by M. Garnier into richly decorated halls of reception, in which buffets of refreshments were arranged.

"The second part began with the Andante and Finale of an unpublished Symphony in C by Haydn; these fragments excited great enthusiasm, and the oboe solo by M. Gillet was particularly applauded. The delicious romance from Mozart's *Marriage of Figaro*, sung in excellent and charming style by Mlle. Bilbaut-Vanchelet, was encored. After a fine chorus from Gluck's *Armida*, the concert came to a brilliant conclusion with Weber's Overture to *Oberon*. The public retired enchanted, and groups were overheard expressing the desire that M. Bardoux would repeat this beautiful artistic fête."

The *Ménestrel* of July 21, says: "M. le docteur Hanslick, delegate from Austro-Hungary to our Universal Exposition and Member of the Jury of Class XIII, having fulfilled his double mission, has returned to Vienna, not without leaving at Paris the remembrance of a man of letters doubled by that of a perfect musician."

A RECENT article upon the *Psyché* of Ambroise Thomas concludes as follows: "Nearly all the great masters have, among their productions, one capital work, which becomes a sort of affix to their name. Thus *Don Juan* evokes the memory of Mozart; *Der Freyschütz*, that of Weber; *Robert*, that of Meyerbeer; *La Dame Blanche*, that of Boieldieu; henceforth, if we do not deceive ourselves, in spite of the justly vaunted merit of *Le Songe*, of *Mignon* and of *Hamlet*, to designate Ambroise Thomas *Psyché* will be named,—unless, in another year, we should like still better to name his *Francesca di Rimini*."

DARMSTADT. A new dramatic opera by C. A. Mangold, called "Barbarossa's Erwachen" (Barbarossa's Waking) has been played here with great success. Freiligrath's song, "Hurrah, Germania!" is introduced in it as a solo and chorus; and at one place the old red-headed Emperor is metamorphosed into Kaiser Wilhelm, and the soldiers of the late Franco-German war cross the stage to the music of a fine Kaiser march. The chorus consisted of the members of the Darmstadt Musik-Verein and the Mozart-Verein.

KIEL. The second Schleswig-Holstein musical festival occurred here on the 23d and 24th of June, under the direction of Carl Reinecke of Leipzig. The soloists were the Joachim couple, Mme. Peschka-Leutner, and the Herron Gura and Von Wilt. The first day offered Handel's *Judas Maccabæus*; the second day, a new Fest-Overture composed for the occasion by Reinecke, Beethoven's Ninth Symphony, solo performances, etc.

GOERLITZ. The third Silesian Musical Festival was successful. The new Hall accommodates 2,000 persons. The orchestra consisted of forty-six violins, sixteen violas, seventeen violoncellos, twelve double basses, four flutes, four oboes, four clarinets, four bassoons, four horns, four trumpets, three trombones, one kettle-drum, one harp, one triangle, one pair of cymbals, and one big drum. The chorus numbered above 500, and there were nine solo singers. After various works by recognized masters, the noticeable features of the programme were Kiel's *Christus*, and a Symphony by Count Hochberg, founder of these Festivals, who, however, styles himself, in his character of composer, "J. H. Franz." Herr Deype, of Berlin, was conductor, and Herr Lauterbach greatly distinguished himself by his rendering of Beethoven's Violin Concerto.

BERLIN. At the Imperial Opera house, from August 24, 1877 to June 14, 1878, there were 223 Operatic performances. The season's repertoire was composed of 55 different works by 30 composers. As novelties are named: "Der Landfriede," in three acts, by Brüll, and "Die Officiere der Kaiserin," in four acts, by Wuerst.

DORDRECHT. A three days musical festival was held in the middle of June, and so great was the gathering of friends of music from all parts of Holland, that the city hardly found room for them. The performances were models of their kind, it is said. They consisted of Schumann's "Paradise and the Peil" on the first day; Handel's "Alexander's Feast" and Brahms's "Rhapsodie" on the second; and solo performances on the third.

MILAN. The centenary of the theatre La Scala is to be celebrated this autumn. There will be a series of performances of operas and ballets written expressly for, and first brought out at the Scala. It has also been proposed to select from the works of the most illustrious Italian composers of the last hundred years the opera which proved the most successful at the time.

—THE hundredth anniversary of the foundation of the Munich Hof-Theater is to be celebrated in October next in a manner befitting the great artistic traditions of that institution.

—THE praiseworthy activity displayed by the Hamburg Stadt-Theater under the direction of Herr Pollini, may be instanced by the fact that during the period from August, 1877, to June of the present year no fewer than ten new operatic works have been presented by that institution. A complete cyclis of Herr Wagner's operas, commencing with "Rienzi" and to conclude with "Götterdämmerung," has been foreshadowed by the energetic management for the coming season.

—THE centenary of the birth of the organist and composer Hans Günsbacher, the friend and fellow-pupil, under the Abbé Vogler, of Carl Maria von Weber and Meyerbeer, was commemorated last month by a music-festival held at Sterzing in the Tyrol, where he was born. The performances, which consisted exclusively of works by the deceased composer, were chiefly sustained by the Innsbruck Musik-Verein. Günsbacher died in 1844, as Dom Capellmeister, in Vienna.

—DR. Ferdinand Hiller has been elected a corresponding member of the Société des Compositeurs de Musique of Paris.

—THE preparations for the performance during next season of the entire tetralogy "Der Ring des Nibelungen" are actively carried on at the Leipzig Stadt-Theater with the co-operation of Capellmeister Seidel, of Bayreuth. The work is likewise to be taken in hand shortly on the Cologne stage.

—THE widow of the composer, Franz von Holstein, has, in memory of her late husband, founded a domicile at Leipzig for the accommodation of six young artists pursuing their studies at the Conservatorium of that town.

—Madame Adelina Patti will give a series of representations at the Kroll'sche Theater at Berlin during next October.

—At the gala-dinner, given at the White Hall of the Royal Palace at Berlin, on the occasion of the inauguration of the European Congress, the music performed by the band of the Imperial Guards included the following numbers, viz.: Overture to "Iphigenia in Aulis" (Glück); Introduction and Bridal Chorus from "Lohengrin"; Symphony in G major (Haydn); two Hungarian Dances (Brahms); and Haydn's Serenade.

—Not the least interesting among the musical relics just now exhibited in connection with the Paris International Exposition is the original score of Mozart's "Don Giovanni," of which Madame Pauline Viardot is the fortunate possessor.

—AMONG the musical remains of Rossini a number of unpublished compositions, vocal and instrumental, have been discovered, the great majority of which were probably never intended for publication by their author. These include nearly seventy pieces for the pianoforte, all of them bearing titles such as "Prélude rococo," "Bolero tartare," "Spécimen de l'ancien régime," "Spécimen de mon temps," "Valse antédiluvienne," "Prélude hygiénique," "Prélude baroque," "Prélude convulsif," etc. As musical curiosities may be quoted "Six préludes sur la gamme chinoise" (the Chinese scale), "Echantillon mélodique sur les notes de la main droite," "Une caresse à ma femme," "Un mot à Paganini" (for violin and pianoforte), etc. The collection also includes a Requiem for contralto and a vocal composition on the death of Meyerbeer.

—THE death is announced in German papers of Anton Deprosse, the gifted writer of *Lieder* and the composer of an Oratorio, "Die Salbung David's." He was only forty years of age.

## Dwight's Journal of Music.

BOSTON, AUGUST 17, 1878.

### Garden Concerts.

Walking one evening through one of the garden streets which make the "annexed" out-lying portions of our city so attractive, our attention was arrested by sweet sounds from a band of music. And presently, when we reached an angle in the road—just after Forest Hills street diverges from the old Dedham turnpike (Washington Street now) leading past tasteful cottages and mansions, charmingly secluded and embowered amid trees and shrubbery, to the Cemetery from which the street takes its name—behold! throngs of people pouring into the winding wooded avenue that leads up to a stately mansion, once the home of families held in high esteem in this community; and all the trees were hung with Chinese lanterns, and an air of popular festivity seemed to have invaded and transformed the quiet and exclusive neighborhood. This, we were told, was going on every evening in pleasant weather, and sometimes in the afternoon. We wondered how the neighbors liked it! And

indeed we remembered reading something in the newspapers about a man—not a German—to whom the municipal authorities had refused a license for opening a concert garden, where lager beer might cheaply flow, and none of the usual accompaniments in other, more German, cities be found wanting.

Here it was, however, in full progress, with or without a license, and in spite of the indignant protest of the cottagers, who naturally foresee in it an end of quiet and a social nuisance. The charming rural lane itself will soon become a crowded thoroughfare; the visitors, who enter the grounds without money and without price, may all be orderly and decent now, but will not noisier and rougher groups, from the slums of the city, ere long snuff the opportunity and resort there by horse-car conveyance? What there may be inside the mansion to attract we know not; possibly coffee and ices, and no beer, or worse, at present; but if it becomes an institution, all this naturally and logically follows; for we ourselves, and most of our readers, even the most refined and temperate, believe beer to be harmless unless taken to excess.

Now here comes up a serious question. Evidently there is a growing demand, in and about this and every city, for something corresponding to the popular beer garden concerts of the Old World. In the Summer, especially, those who have to spend the hot months in the city, crave opportunities for open air in green and pleasant places, where they may promenade, and drink in music through their ears, and cool refreshments down their throats. More and more this is called for, and the want must be supplied; if it be not wisely and well supplied, under good auspices, with the consent and active influence and help of the best classes of society, and with municipal authority and supervision, it will surely be supplied unwisely, badly, dangerously even in a social and moral point of view.

Probably every thoughtful and appreciative American, who has spent some time in Berlin, or Dresden, Leipzig, Munich, Vienna, or any considerable German town, and who has attended the cheap, but delightful, and in many instances refined and largely classical garden concerts there—say in the days of Liebig and his orchestra at the Tonhalle, or the Walhalla, &c., in Berlin, or on the Brühl'sche Terrasse or Grossgarten in Dresden, has come home longing to see institutions of the same sort spring up here.

But it is important that they should be of the same sort. And what does this require? In the first place, in Germany the music is within doors, large halls, surrounded by pleasant walks, and the concerts go on both in winter and in summer. In the next place music is treated in these places with all due respect; there is no clatter of knives and forks, no clink of glasses, no audible conversation while the orchestra is playing; a hush pervades the room the moment it begins. In a word, the music is regarded as something to be listened to, a matter of absorbing consequence, for the time being, in itself, and not, as in so many of our professed musical occasions, as a mere festive accompaniment to talking, dancing and what not. Therefore, in the third place, the programme, the selection of the pieces becomes important. As the executants compose, not a mere street brass band, but a fair orchestra, with strings as well as wind instruments, so the repertoire includes, not only careful selections of really genial and artistic pieces of "light" music, but even a liberal allowance, fitly interspersed, of classical masterworks in the form of Symphony, Concerto, Overture, &c., and for the gratification of the curious or the *blaisés*, modern efforts to outshine these. In a single winter in Berlin we heard Liebig's orchestra alone, at the



various Music-halls at which they regularly alternated, perform ten or twelve different Symphonies by Haydn, others by Beethoven, Mozart, Schumann, &c., all the four Overtures to *Fidelio* (Leonore), the Midsummer Night's Dream music, and much more of this order, besides Waltzes, Potpourries, light Overtures and Marches; and this where beer flowed freely, where family parties brought their cake and knitting and their gossip to their several tables, ordered their beer or coffee, yet was the silence absolute when the first chord of the Symphony rang out.

Are we likely to have it in this way here? One good and conspicuous example has been set of late years during the summer months, according to all accounts, by the Thomas Garden Concerts in New York. But we fear this is, so far, an example without imitators or rivals. Bands playing out of doors, with free admission to the grounds, simply to entice the promenader into a house, where he may find something more appetizing than the music, are quite another sort of thing. The music and the moonlight may be well enough, but not (since these "don't pay") from the standpoint of the impresario, who means that the real "objective point," worth paying for, shall be found within the house. This, or about this, seems to be the present stage of progress of the new "Forest Garden" Concerts, near Jamaica Plain, with their balloon ascensions, moonlight, Chinese lanterns, Calcium lights, and what not. We presume they are intended only for the summer, but we are uninformed. We fear they do not tend to any such æsthetic and artistic musical enjoyment, as may reconcile a refined neighborhood to the invasion of its "stille Sicherheit."

It will be understood that we are not discussing the subject of music for the people in the open air, such as our City government provides on certain evenings upon the Common and the public squares. This is all very well in its way; it draws people out from their hot, crowded streets to breathe a fresher air in cool green places; it gives them musical enjoyment, and to a certain extent no doubt it cultivates the sense for harmony, though we think there is always room for improvement in the musical selections; the lightest and the newest, what is most the fashion of the times, caught from the theatres, the Opera Bouffe, etc., seems to constitute the lion's share of it. But we are speaking of the various crude attempts to borrow for home use, or to imitate, the good German custom of cheap concerts in fine spacious halls, with real orchestras, not bands, and with more or less artistic, even classical selections, together with refreshments for the inner man, but where the music is the signal for silence the instant it begins, and the whole piece is listened to with the attention it deserves. With the single exception above mentioned (the summer garden concerts of Theodore Thomas in New York), what we yet have in this country is very far from that,—as different in kind as in degree. Probably the nearest approaches to it are in our great beer-brewing Western cities, where, so far as musical taste and social culture are concerned, we fear they brew much evil with some good. Cincinnati, for instance, which since its great Festival last May has arrogated to itself the musical "head-centre"-ship of our broad land,—perhaps not wholly without reason—has its great beer-gardens upon the hills, to which resort every night thousands upon thousands of Germans and Americans, to hear music, such as it may be, but principally (as we are informed on good authority) to drink beer. And the beer-drinking, with the smoking, is the great business and motive of the evening; it is drunk without stint, women too drink freely, and amid noise

and clatter and the ringing of glasses, and shouting for the Kellner; the music mingling with the uproar, but not getting much attention. One may judge what sort of music, under these circumstances, it must be, and how select the programme! We may have got a one-sided, incomplete impression of the matter; we cannot speak from personal observation. But if this account be true, then the German social and convivial musical life in this country has sadly degenerated from what it is in Fatherland. Our stimulating climate may have much to do with it, always prompting to excess in such indulgences. The more careful, therefore, should we be to have all such customs rightly regulated, and to secure to Art, to Music, the controlling influence in such scenes of popular entertainment, which, thus regulated, would become scenes of culture and improvement at the same time, as well as of a more pure and keen enjoyment.

We have simply presented the problem, not feeling able to point out any definite solution. We trust these vague hints may set some of our readers to thinking, and may call out some good and practical suggestions.

OPERA IN THE VERNAULAR. Among the "In General" paragraphs of our *Daily Advertiser* we find this:

—Operatic managers now generally agree that opera should be given in the language of the public which hears it, and Italian opera for English-speaking audiences is losing in popularity. Carl Rosa, whose excellent English opera is gradually revolutionizing operatic taste in London, has expressed himself soundly and sensibly at a recent interview. He believes in a good all round company, but not excluding the attraction of "stars," under a good business manager who is a musical scholar, giving national opera on the German principle,—that is, with a repertoire from the schools of all nations, since "insularism in art is a mistake"—such are his conditions of success. He reads the signs of the times as pointing to this interchange of all that is good in operatic art, and the subsequent dethronement of Italian opera from its assumed supremacy.

There are two ways of looking at it. The "operatic managers" have certainly good ground for wishing to present all operas in the language of their audiences. They find plenty of precedents in the practice of the German, and in fact most Continental theatres. The German language lends itself better perhaps than any other to translation. Shakespeare loses comparatively little in the German. An English opera might sound even better in the German than in the original. A Germanized Italian opera is a strange thing to conceive of; yet Italian operas are so given on the German stage; *La Sonnambula* becomes *Die Nachtwandlerin*, etc. Meyerbeer's *Robert le Diable*, *Le Prophète*, etc., we hear always in the Italian translations.

But there is another side to the question,—at least when we talk of Anglicizing the familiar Italian librettos. The musical, sonorous and expressive words, the rich vowel sounds, with which we have always associated the melodious cadences and phrases of our *Semiramide* and *Il Barbiere*, our *Lucia* and *Lucrezia*, lose almost all their charm in English; lose their flavor, forfeit their individuality in fact. It ceases to be the same thing. Think how clumsy and uncouth the English syllables must sound, which try to render that mellifluous language! And what is still worse, think how flat and commonplace, how stilted and inflated, all the dialogue, and even the Arias sound in such an English parody. Few things admit so little of translation as the pretty commonplaces of Italian lyric poetry;—perhaps for the very reason that they are commonplace and merely pretty. We do not want them badly rendered in what must seem almost baby English. We had rather hear the emptiness, the commonness, the cheap sentimentality concealed under a beautiful garb of a language, which at the same time is the most convenient of all for singing, and which is a sort of music in itself. And after all, in these operas, it is not the meaning of the

words in detail, or the sentences, that we care for; it is the dramatic situation, the sentiment, of the scene or passage; and this is quickly caught and understood, even if one knows not one word of Italian.

For translation the book, the poem of an opera must be worth translating; there must be something in it; some poetry, some fine thought or feeling, which will be a positive addition to what we knew and felt before. Such is not often found in operas. Gluck's operas, with all their classic stateliness and commonplace, alike of music and of words, might possibly sound very well in English. Our Wagner friends, we fear, would hardly own their idol, were they to hear his marvellous alliterative verses sung or declaimed in our vernacular; and this we should still fear in spite of the exceeding cleverness and ingenuity displayed in the close and almost literal translation by an English enthusiast, Mr. Alfred Forman, of the entire Nibelungen Trilogy.

OPERA NEXT SEASON. — We have already given the London manager Mapleson's plans, the fulfilment of which is awaited with great interest in New York and Philadelphia. Whether Boston has anything to hope for from them doth not yet appear. We now read:

MR. MAX STRAKOSCH announces that for the coming season of Italian opera he has concluded engagements with the following artists: Prime donne — Miss Clara Louise Kellogg, Mlle. Litta, Mlle. Catarina Marco (the daughter of the late Mark Smith, who has met with decided success in Italy). Tenors — Signor Rosnati and Mr. Henry Wertheim. Barytones — Signor Pantaleoni and Mr. Gottschalk. Bassi — Mr. George A. Conly and Herr Wiegand. The conductor will be Mr. S. Behrens. Among the works to be performed is Wagner's "Lohengrin," with Miss Kellogg for the first time as *Elsa*, and the novelties will be Massé's "Paul et Virginie," with Miss Kellogg as *Virginie*, and Bizet's "Carmen," with the same lady in the title role. "Paul et Virginie" is the opera in which Albani and Capoul were so successful last season at Covent Garden, and "Carmen" is the work in which Mlle. Minnie Hauk made her great hit this spring in London. The season will begin October 21 in Philadelphia. The New York season will begin at Booth's Theatre, early in February. Prior to the opera season a brief season of concerts will be given.

THE LOUD AND FAST IN MUSIC. There is much good sense in an editorial article upon this subject in the *London Musical Standard*. We copy a few sentences.

This is a loud and fast age. In everything we hurry more, and make more noise and clatter than our fathers did. We do not travel by the coach, etc.

This "loudness and fastness" is of necessity having an effect upon music, and exercises an influence upon art which we cannot regard with complacency, nor allow to go on without protest. Gradually, but surely, the divine art is being swept into the "rush," and what Germans call *Sturm und Drang* appears to be seizing hold upon us. Our tempi are changed, and the allegro and presto of Bach and Handel have been hurried on until a speed has been reached which would have profoundly astonished and shocked these old masters themselves. Our organs, harmoniums, and pianos, too, have all gained in volume of tone, and we get an amount of noise out of them which was not dreamt of by our ancestors.

Large organs, monster orchestras, and immense concert-rooms are sometimes necessary for special purposes; but our complaint is that in nine cases out of ten the effect produced, whether by choir, organ, or orchestra, is too great, too loud, too near that borderline which distinguishes music from noise, and divides a grand musical effect from an unmeaning and deafening roar.

The influence of all this loudness and fastness is being felt in other ways also, and the ability to play a piece of music with rapidity and dash is now regarded as a sure test of a "fine player." We have often heard spectators at a fire make the very obvious remark, that "Fire is a good servant, but a bad master." This is equally true of that rapid, loud, muscular playing which is dignified by the name of "execution." Execution, or *technique*, is of course a good servant; but in these days it is becoming a master, or rather a tyrant, laying its huge hand upon our rising players, and forcing them almost to forget that the best music very often calls for the least executive power. The power to play difficult passages with great rapidity and force is an admirable servant, but a bad master; when employed as the means of obtaining a grander expression of a composer's meaning, it is commendable; when used as an end, and to display the powers of the player, it is simply detestable. We would earnestly counsel all public players to consider this well, and by a strong will to keep in check any tendency to display their virtuosity for its own sake alone. Cultivate, by all means, a perfect executive power, but keep it subservient to the highest purposes, and never play a piece faster than your author intended, for by so doing you display not only your ability, but your ignorance of the true aim and end of all music.

WELLESLEY COLLEGE. The programmes of the ten concerts which have taken place at this flourishing institution during the past Academic year (1877-78) have been kindly furnished us by its Professor of Music, Mr. C. H. Morse, Mus. B. We have not room for every detail, but the following abstract will give a good idea of what quantity and quality of music is heard, and often through distinguished interpreters, by the young ladies of Wellesley in the course of a year.

Oct. 5, 1877. Twenty-first Concert (First of Third Series). Miscellaneous: Songs, Duets, Quartets, etc., and piano pieces from Chopin, Paine and Gottschalk. Performers: Miss A. L. Gage, Soprano, Miss A. R. Clark, Contralto, Mr. C. H. Clark, Tenor, D. M. Babcock, Bass. Mr. A. D. Turner, Pianist.

22d Concert, Jan. 4, 1878. Mr. Wm. H. Sherwood, Pianist; Miss Lillian Bailey, Soprano. We give the programme in full:

- a. Prelude and Fugue, C Minor, (Well-Tempered Clavichord), Bk 2-2. Bach
- b. Fugue, C Major, No. 2 (Peters' Ed., No. 200). Bach
- Sonata in E Minor, Op. 90. Beethoven
- Song—Die Lorelei—Rondo. Liszt
- a. Songs Without Words, No. 10, B Minor, and No. 25, G Major. Mendelssohn
- b. Octave Study. Kullak
- Arietta—"Pur diecetti." Lotti
- a. "Kreisleriana," Op. 16, No. 1, D Minor, No. 5, G Minor. Schumann
- b. Impromptu, A flat major, Op. 142-2. Schubert
- c. Tarantelle, E flat minor, Op. 11. Schumann
- Songs—
  - a. Nina. (Old Italian Song). Pergolesi
  - b. Haldenroeselein. Schubert
- a. Scherzo, from Suite Op. 31. Bargiel
- b. Wedding March, (Norwegian bridal party passing by). Edward Grieg
- c. Ballade, A flat major, Op. 47. Chopin
- "Tannhäuser March." Wagner-Liszt

23d Concert, Feb. 8. Works of American Composers. Songs by Gottschalk, S. A. Emery, Osgood, Paine, Buck and Millard. Piano Solos. Piano pieces of R. Hoffman, L. B. Dean, J. K. Paine, Gottschalk, Emery (Sarabande and Scherzo, Op. 6), and H. M. Dunham (Capriccio Brillante). Vocalist, Miss Gage; Pianists: Prof. Morse, Mr. F. H. Lewis.

24th Concert, March 1. Miscellaneous. Quartet and Duet from Verdi; Quartet ("Nursery Rhymes") by H. M. Dow; Song, Schumann: "Two Grenadiers;" Duet: "La ci darem," Mozart; etc., etc. Chopin's Sonata in B flat minor (Mr. Swan); Grand Fantasia, Op. 15, Schubert-Liszt (Mr. Turner); Nocturne, Liszt, and Ballade in G minor, Chopin, (Mr. Swan). Vocalists: Miss Gage, Mrs. J. R. Ellison, Mr. J. C. Bartlett, Mr. H. C. Barnabee.

25th Concert, March 15. By the Schubert (Vocal) Quartette (Messrs. Want, Chubbuck, Harlow and Babcock.) Quartets by Hatton, Buck, Genée ("Italian Salad") and Spofforth. Quartets, with Miss Gage, Soprano, by Storch and Kücken. Duet: "Graciosa Consort" from Creation; Songs: Schubert's "Wanderer," Osgood's "My Little Woman."

26th Concert, March 22. By the pupils. Programme: Overture to "Egmont," Op. 88. Beethoven

Sonata in E flat, Op. 27-1. Beethoven

27th Concert, May 23. After a Chorus (Wagner's "Singing Song") by the Beethoven Society of the College, Mr. W. H. Sherwood and Mr. C. N. Allen performed the "Kreutzer" Sonata of Beethoven. Miss Gage sang "Hear ye, Israel," from *Eljah*. Mrs. and Mr. Sherwood played Chopin's Rondo in C for two pianos. Mr. Allen played: a. Aria from Bach (arranged for 4th string by Wilhelm), and b. Polish Dance by Wieniawski. Mrs. Sherwood played Chopin's Impromptu in F sharp, and Thalberg's Etude (on repeated notes) in A minor. Miss Gage sang Sullivan's "Let me dream again," and the concert closed with Chopin's Valse Brillante, op. 34, No. 1, and Liszt's Polonaise in E.

28th Concert, June 7. Concert by the Beethoven Society. The programme comprised all the "Midsummer Night's Dream" music by Mendelssohn (Solos by Misses Bryan and N. Clark; Piano accompaniments, 4 hands, Misses Alma Jones and M. L. Roberts); Chorus: "Spring Night," by Bargiel; Chorus: "Down in the dewy Dell," by Smart; Sonata in G, op. 14, Beethoven, (Miss A. Adams); Chorus of Angels, from Costa's *Elia*; Chorus: "Blue Danube," Strauss; Piano Solos: Humoreske, Op. 102, Tschalkowsky, and Scherzo, Op. 19-2, Gade (Miss Metcalf); Ave Maria, from Mendelssohn's *Loreley* (Chorus with Solo by Miss N. Clark); Wagner's Spinning Chorus; Turkish March from "Rains of Athens," 8 hands (Misses Jones, Roberts, Phoebe and Dunlap); Chorus: "Homeward" (new), by Rheinberger.

29th Concert, June 19. By the pupils, with this programme:

- Overture to "Don Giovanni." Mozart
- Misses Dunlap, Adams, Phoebe and Metcalf.
- Piano Solo—Sonata in E flat. Hummel
- (First movement.)
- Miss Hurl.
- Song—The Noblest. Schumann
- Miss Bryan.
- Piano Solos—
  - a. Idylle, Op. 6-1. Rheinberger
  - b. Intermezzo. Von Bülow
- Miss Dunlap.
- Song—"Beautiful bird, sing on," T. H. Howe
- Miss M. R. Clark.
- Concerto for Piano-Forte, in D minor. Mozart
- Allegro, with Cadenza by Reinecke.—Romanza.
- Miss Alma Jones.
- (Orchestral parts on second Piano.)
- Capriccio Brillante in B minor, Op. 22. Mendelssohn
- Miss J. E. Bill.
- (Orchestral parts on second Piano.)
- Song—Gute Nacht. Schubert
- Miss Brewster.
- Polacca Brillante in E, Op. 72. Von Weber
- Miss Talford.
- Song—When the heart is young. Buck
- Miss Nettie Clark.
- Overture to "Coriolanus," Op. 62. Beethoven
- Misses A. Jones, Adams, M. Roberts and Talford.

30th Concert, June 24. On this occasion Mr. Ernst Perabo made a farewell visit, together with Mr. B. Listemann, Violin, F. Listemann, Violin and Viola, A. Belz, Viola, and Adolf Hartdegen, 'Cello. The programme was what might safely be expected from these artists:

- Quartet for Piano and Strings, in F, Op. 37. Xaver Scharwenka
- (Allegro moderato—Adagio—Allegro vivace—Finale, Allegro con fuoco.)
- First time in this country.
- Gavotte from the Sixth 'Cello Sonata. Bach
- Piano Solos—
  - a. Fugue, from Op. 78, F sharp minor (new). Jos. Rheinberger
  - b. Echo, from "French Overture," B minor. Bach
  - c. "Zur Guitarre"—Morcean, E major. F. Hiller
  - d. "Bustled." Beethoven-Liszt
- Andante con Variazioni—from the Op. Posth.
- Quartet in D minor. Schubert
- Romanza and Scherzo for Piano and 'Cello, Op. 27, (new, M.B.). John K. Paine
- Quartet in F major, Op. 18-1. Beethoven
- a. Allegro con brio—b. Adagio molto—c. Scherzo—d. Allegro.

### Advertising a Prima Donna.

(From the New York Tribune.)

About this time, when travelling dramatic and musical companies are getting ready for the opening of the autumn season, look out for flaming bulletins from the watering places, announcing the unparalleled triumphs of the fascinating young American tragedienne, Miss Crummes, in a recherché recital at the Nantucket Athenaeum; or the costume concert of the celebrated Colorado prima donna, Miss Euphemia Gulch, in the grand dining-room of the Cosmopolitan Hotel at Rockaway Beach. Telegrams, prepaid and unsigned, precipitate such astounding intelligence upon the newspapers with a lavish disregard of expense, all the more striking when it is remembered that the newspapers generally drop the despatches into the cavernous basket that always yawns under the table. Sometimes an artist of genuine rank is the subject of these illegitimate advertising operations, which certainly do no good, and we rather think do mischief to those whom they are intended to benefit. Here is a specimen telegram, emanating from the maladroit agent of a singer for whom we have so much respect that we shall suppress her name: "The greatest musical and social event that ever took place in this part of the country occurred to-day in —, with the arrival of —, the illustrious prima donna, who has created so much sensation of late in all parts of the country where she has visited, and also the coming of his excellency Alexander H. Rice, governor of Massachusetts. Madame — and the governor have been each assigned a luxurious suite of rooms in the — House by Mr. —, the present proprietor. The hotel and ball-room have been splendidly decorated in their honor." And then follows a reckless and coruscating report of the inevitable concert, the "orations," the social attentions by the élite of all the continent, the going to church, where the governor prayed and the prima donna sang anthems—all leaving us in doubt whether the prima donna was in attendance on the governor or the governor on the prima donna, and all set off with such a display of heated adjectives that the wires must have scintillated as the message rushed along. Who can it be that sends these despatches? We cannot imagine.

## Special Notices.

DESCRIPTIVE LIST OF THE  
LATEST MUSIC  
Published by Oliver Ditson & Co.

Vocal, with Piano Accompaniment.

So sings the Lark. E. 4. d to E. Abt. 30  
"O, who so blithe and gay as he,  
All songsters sweet among."  
When Abt and the Lark conspire to sing, the  
best of music is sure to be heard.

Romani, Gypsy Death from Love. E. 3.  
E to a. Gabriel. 40  
"He led me out where the sun shone down,  
He looked at my face, which was gypsy brown."  
A fine ballad of gypsy life and love.

Gone to their Rest. F. 3. c to F. Roedel. 40  
"Where are all the best and brave!  
Gone to their Rest!"  
A tribute to brave warriors and true. Very  
effective.

One little Word. A. 3. E to F. Abt. 35  
"A small request, and yet a fate,  
Depends upon thy heart's reply."  
The little word "Yes," so desired, is very pretti-  
ly commented on both by words and music.

Recollection. Romanza. G. 3. E to g. Stone. 30  
"Still thy love shines brightly o'er me."  
One of the "old age" songs of cheerful charac-  
ter that are so pleasing and successful.

Speak not a Word of coldness. Ab. 3. E to F. Keens. 30  
"Let not the chain that binds us,  
Ever be broken apart!"  
A very sing-able melody and effective song.

The Way through the Wood. Eb. 4. d to g. Mme. Sainton-Dolby. 50  
"Shall I go with you? Somebody said,  
Somebody saucily tossed her sweet head."  
The little "tiff" of the two "somebods" is  
made the occasion of a most delightful song.

Draw near, O holy Dove. Quartet and Solo. D. 3. d to E. Brush. 30  
She haunts me like a happy Dream. G. 3. c to E. Musgrave. 30  
"As ocean holds a starry gleam,  
Altho' the star be gone forever."  
A cheerful "haunting." Welcome such spiritual  
presence!

Instrumental.

How fair art thou. Paraphrase. F. 4. Nevadba. 50  
Fair as "thou" wast, the fine arrangement  
gives to thee a new beauty, which will secure the  
admiration of many.

Take this Letter to my Mother. For Piano. Op. 1996. Eb. 4. Grobe. 60  
The Little Old Cabin in the Lane. Op. 1995. Ab. 4. Grobe. 60

Transcriptions that show Grobe's masterly  
handiwork, which, with the same general plan  
secures a new variety with every new melody.  
Not many can boast of Two Thousand different  
compositions!

Bric-a-Brac Waltzes. 3. M. A. S. P. 30  
True bric-a-brac music should accord with the  
melody of breaking crockery or glass; but these  
waltzes are in ruleable form, and quite elegant.

Sounds from the Pacific (Klänge vom stillen  
Ocean) Waltzes. 4. Schulenburg. 75  
Fine bright Waltzes with Introduction and  
Finale.

Hop, Hop, Galop. G. 3. Hermann. 30  
The hand must hop lightly over staccato pas-  
sages, and will find smoother progress on the le-  
gato melodies.

Nameless Waltzes. 3. Steinberger. 75  
When brightly played by an orchestra, they  
communicate a "nameless" sensation to the feet  
which has a strong tendency to develop into dan-  
cing.

ABBREVIATIONS.—Degrees of difficulty are marked  
from 1 to 7. The key is denoted by a capital letter, as C,  
Bb, etc. A large Roman letter marks the lowest and the  
highest note if on the staff, small Roman letters if below  
or above the staff. Thus: "C. 5. c to E." means "Key  
of C, Fifth degree, lowest letter c on the added line be-  
low, highest letter, E on the 4th space."



